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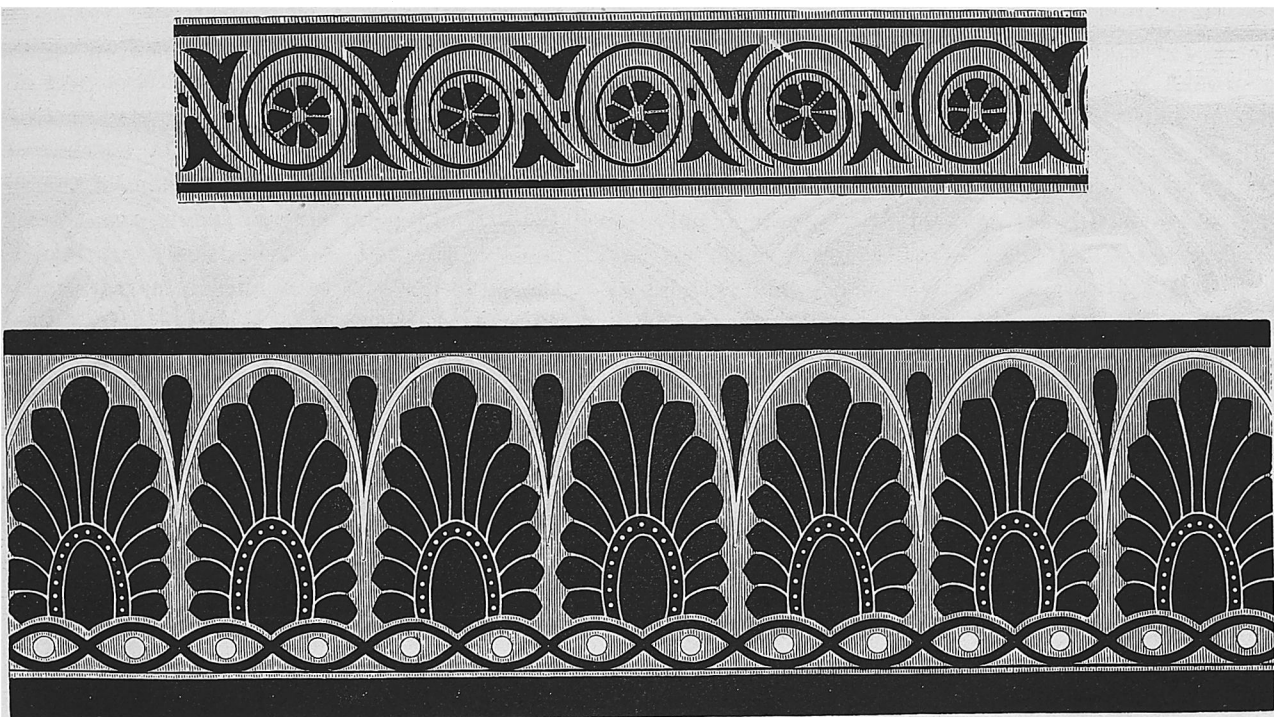
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But it is not only in pottery and its forms that the Art element is so apparent. Let us take another species of national industry, namely jewellery, and we shall have occasion to remark that the entire group of personal ornament for the people which belongs to this branch possesses among other particulars a *technique* and style of decoration peculiar to itself and which had become a mere matter of history instead of a living art. For it was entirely lost to the goldsmith in civilised Europe, until a few years ago when it was again revived. We mean filigree work, which in olden times was the most delicate and most charming peculiarity of antique ornament, and was wrought to such a perfection as now astonishes the eyes of the connoisseur and excites his highest admiration. In mediæval times both in ecclesiastical and secular art, the filigree was less delicately treated, but wrought with greater predilection and to greater degree of beauty. Even the goldsmiths of the Renaissance practised it, though with little frequency of application, and Benvenuto Cellini speaks in his treatise about the method of its perfection. And what is now the case? As we have already said, until a few years ago, it was almost unknown to the goldsmith's trade, while it was familiar to the National Art-Industry of all countries. We find it, not only as we find the Grecianised vessels,

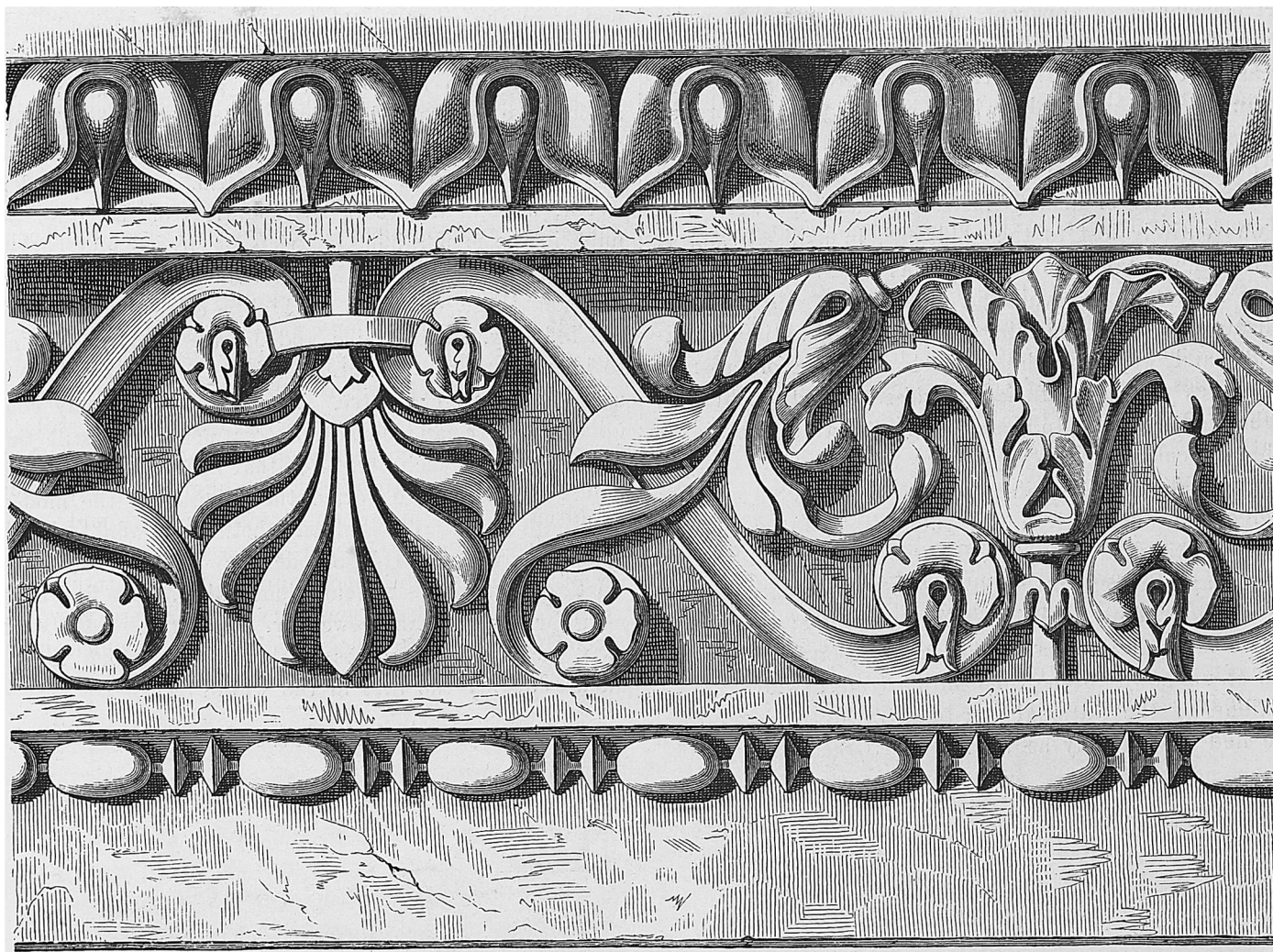
in places where Grecian civilisation once flourished; we find it in the north in the high latitudes of Scandinavia, in the islands of Denmark and Friesland, and in Holland; we find it also in Italy, where, as in Genoa, its use among the peasants has kept up a lively manufacture, which, from time to time has introduced piece after piece, though in a modernised form, into the modern world; we find it also in the countries of the lower Danube in the mountainous districts of Greece and Turkey, in Asia Minor, up the Nile as far as Soudan, not to mention those countries so highly celebrated for their Art-Industry, India, China and Japan. And we are not to imagine that the filigree works of all these countries are of a rude character. They do not certainly come up to the Grecian delicacy of treatment, but still they are wrought to such perfection that in Rome when Castellanani was anxious to revive the filigree for the modern goldsmith's art, and doubted whether he would ever be able to rival the Grecian delicacy and freedom, he went to the remotest mountainous districts to find workmen for the peasant jewellery. And these very workmen became the teachers of his atelier which is now unquestionably the first in the world.

(To be continued in our next.)

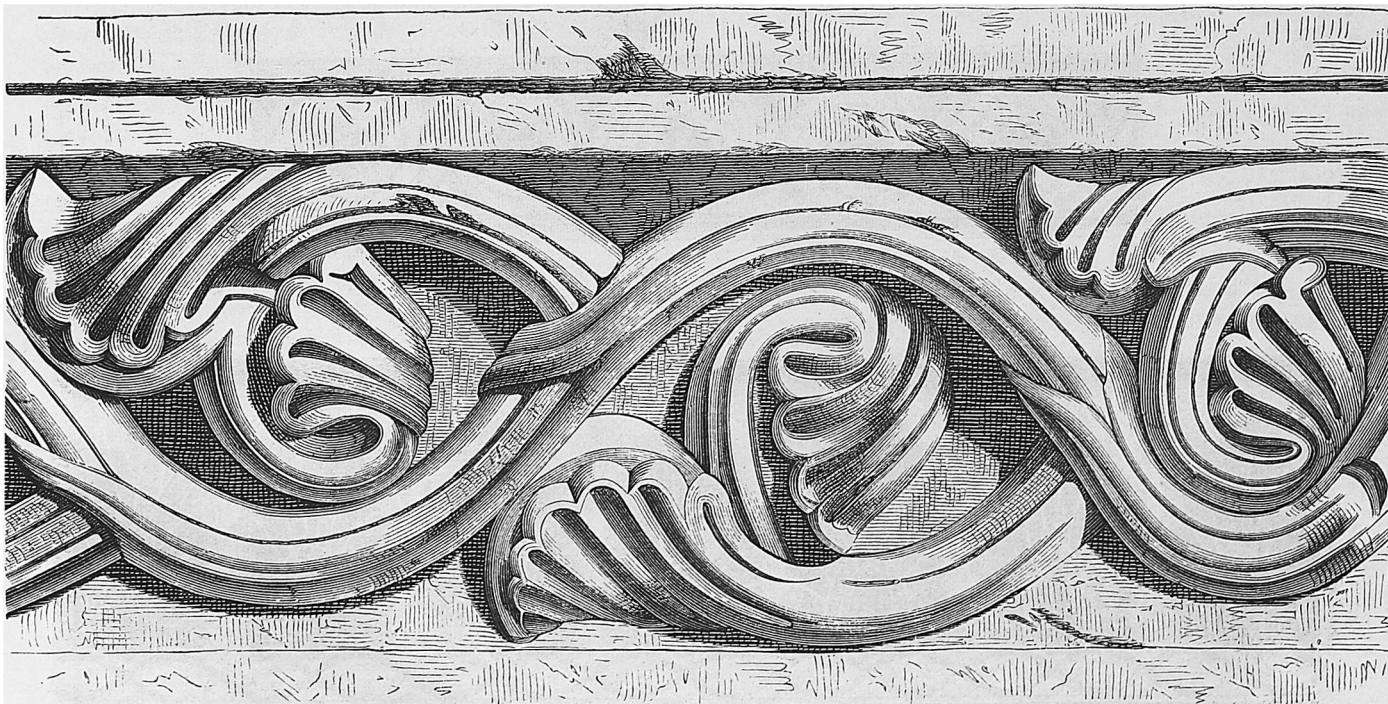
SPECIMENS OF ORNAMENTATION.



Nos. 1 and 2. Grecian. — Vase Ornaments.



No. 3.

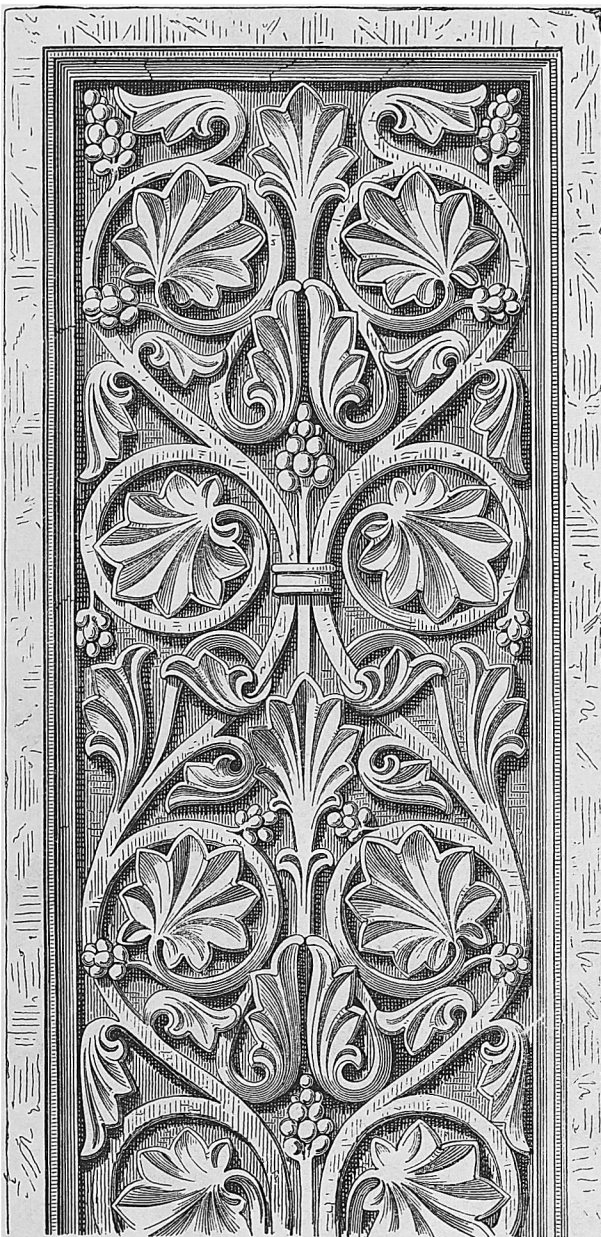


No. 4.

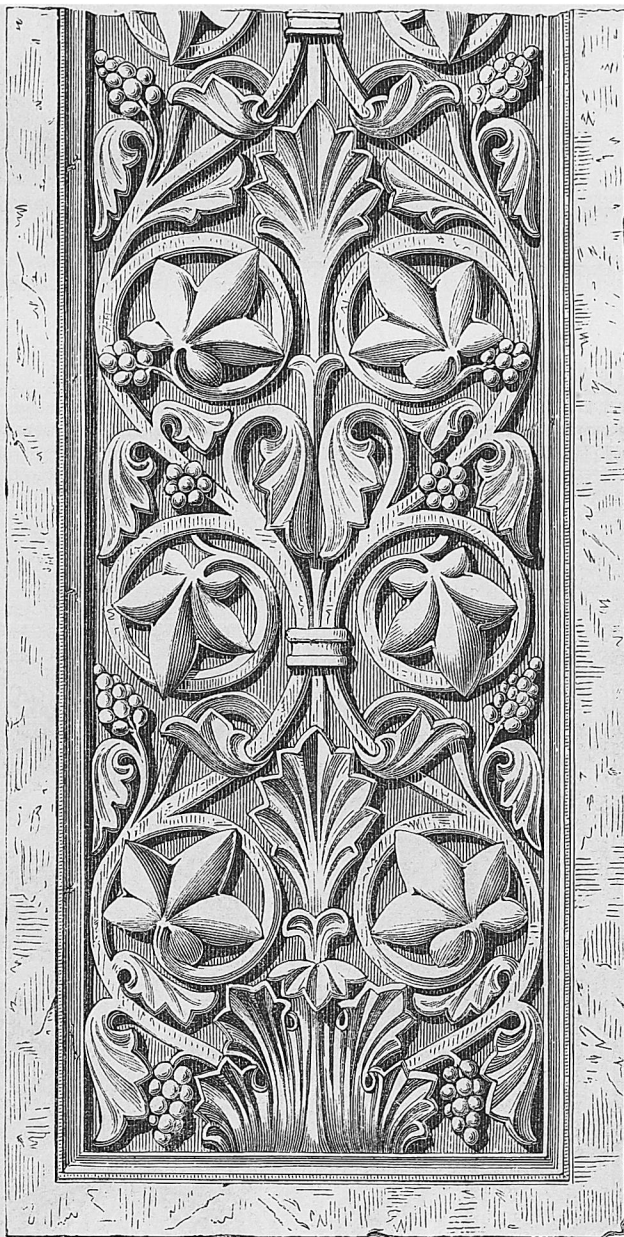
No. 3. Roman. — Carved ornamented Band from the Architrave of the Temple of Jupiter Stator, Rome.
 No. 4. French. — Romanesque Ornament from the Prefecture of Angers.



No. 5



No. 6.



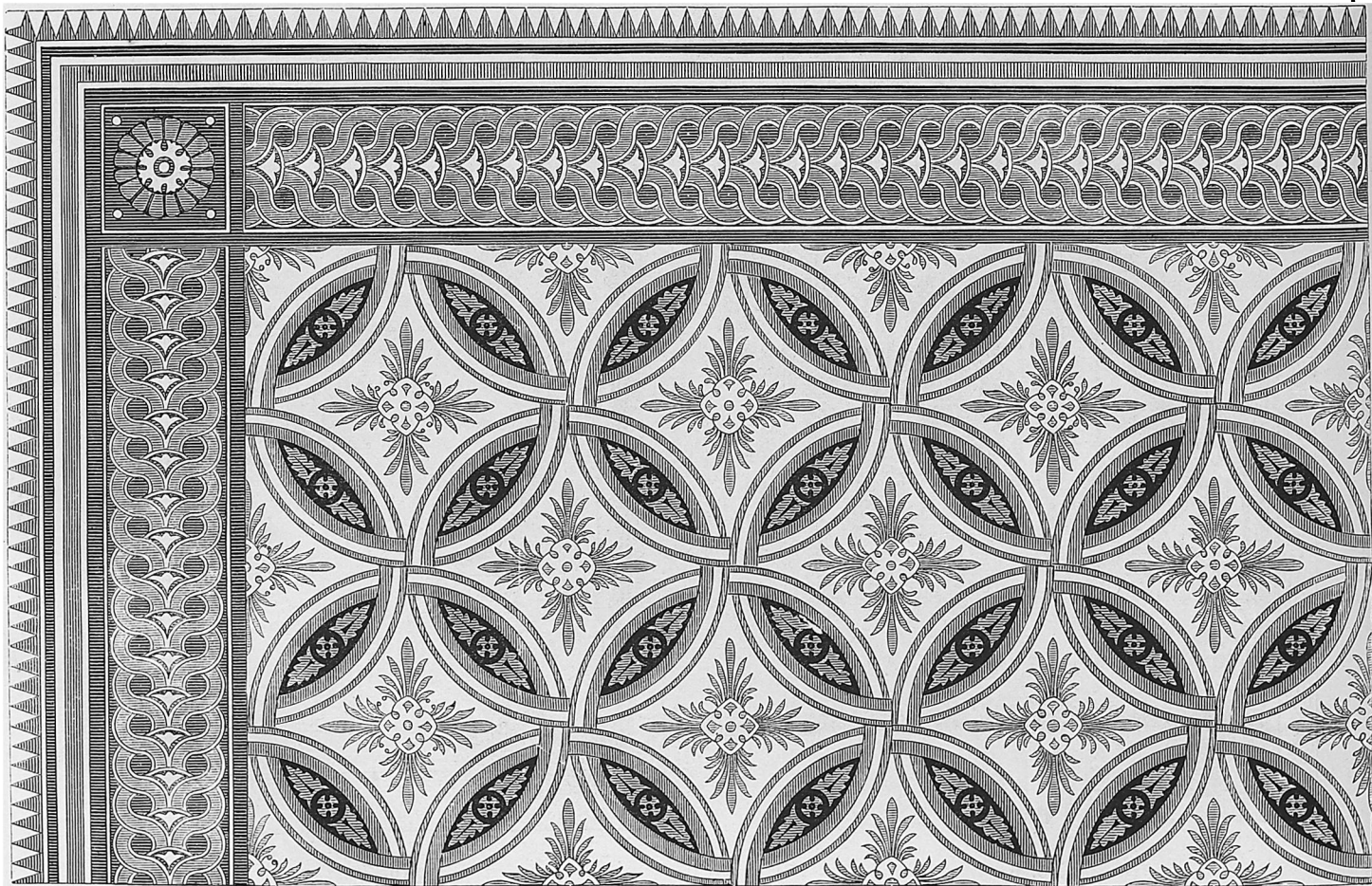
No. 7.

No. 5. German. — Frieze Ornament. XVI. century.

Nos. 6 and 7. Terra Cotta Panels from Fountain at Moscow, manufactured by Mr. March, Charlottenburg, from the designs of Mr. A. Jungermann, Berlin.

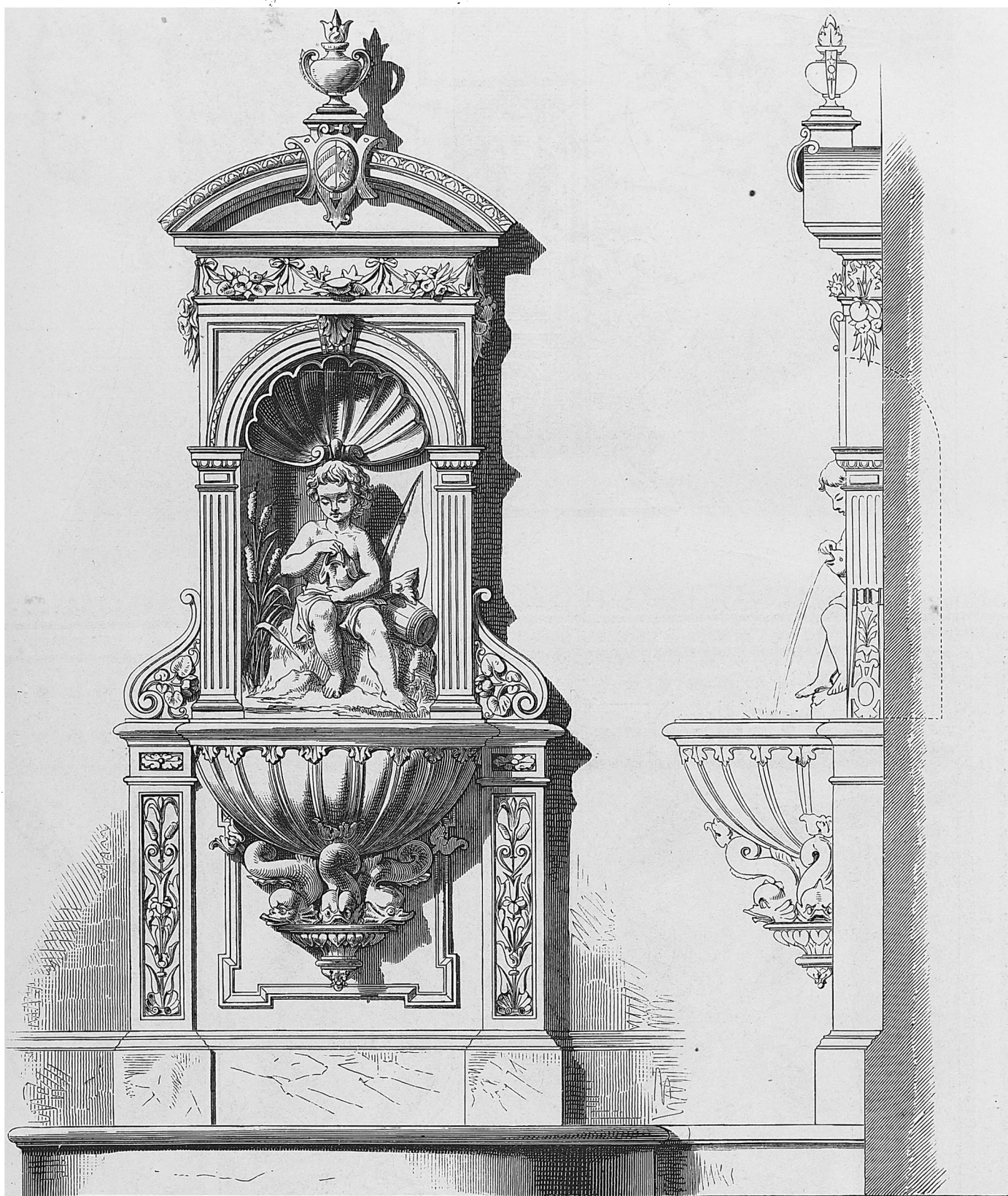


No. 8.

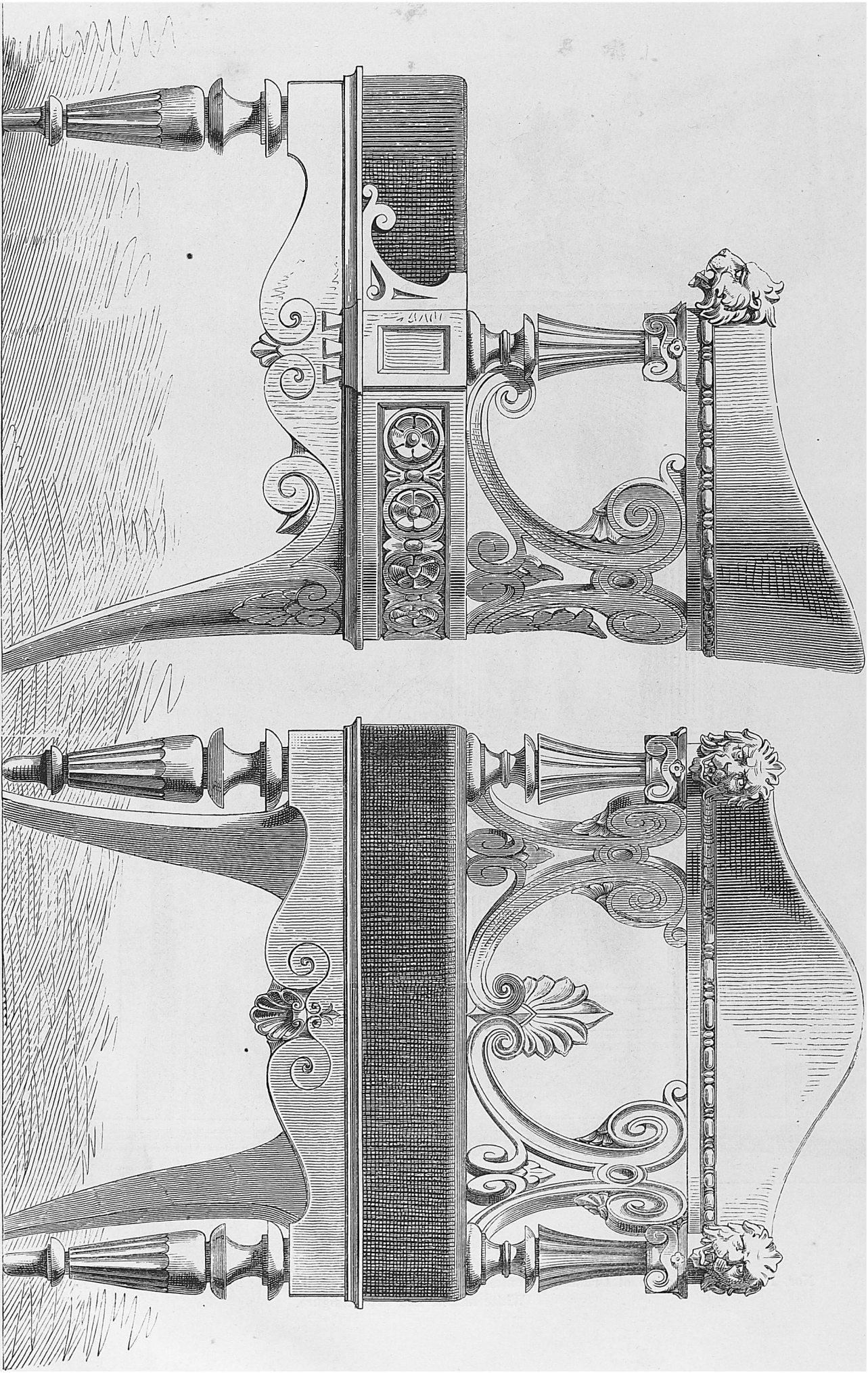


No. 9.

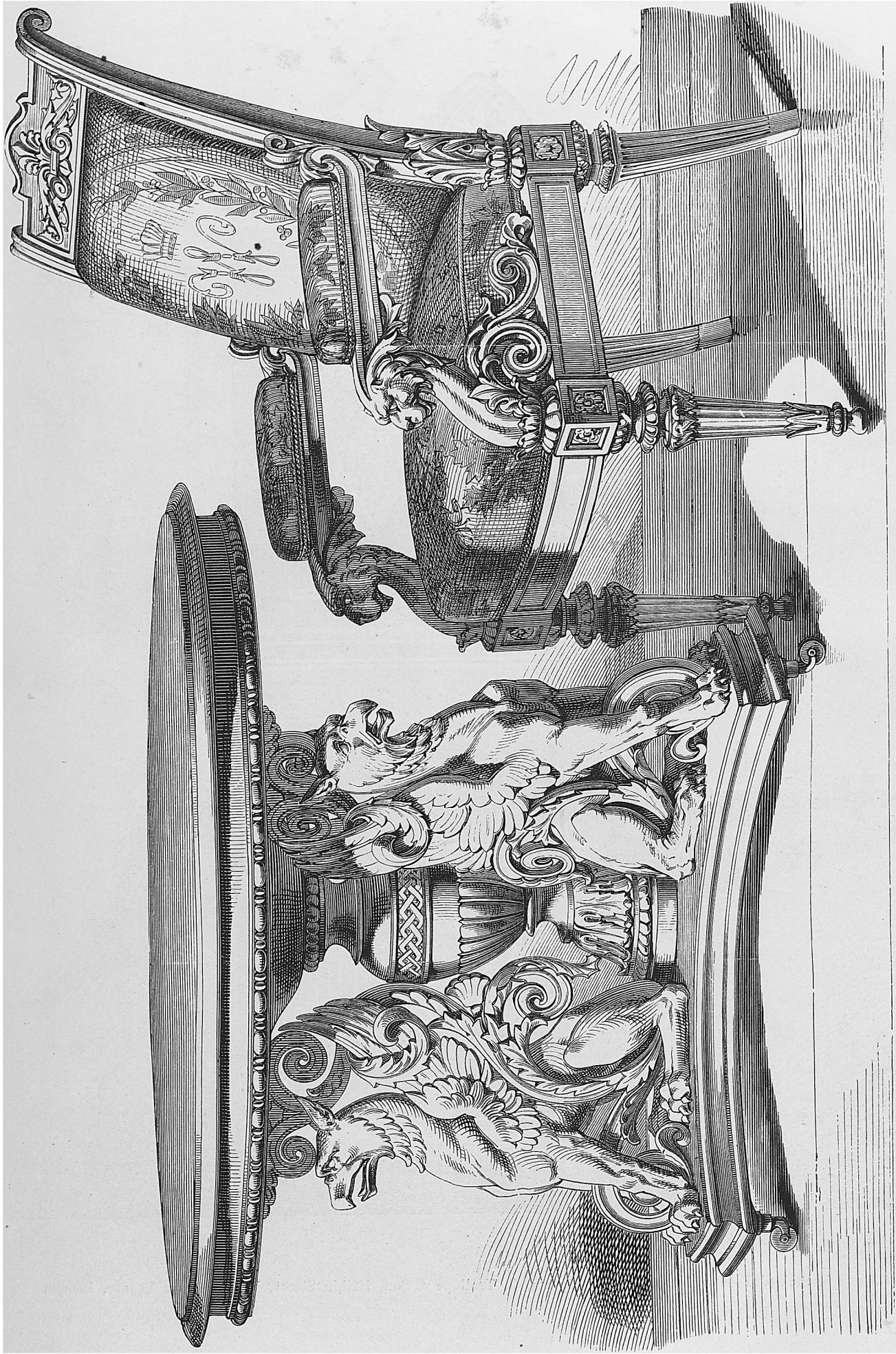
No. 8. Design of Flower Pot in Terra Cotta by Mr. Ad. Seder, Munich.
 No. 9. Pattern of Tile Pavement; $\frac{1}{6}$ full size.



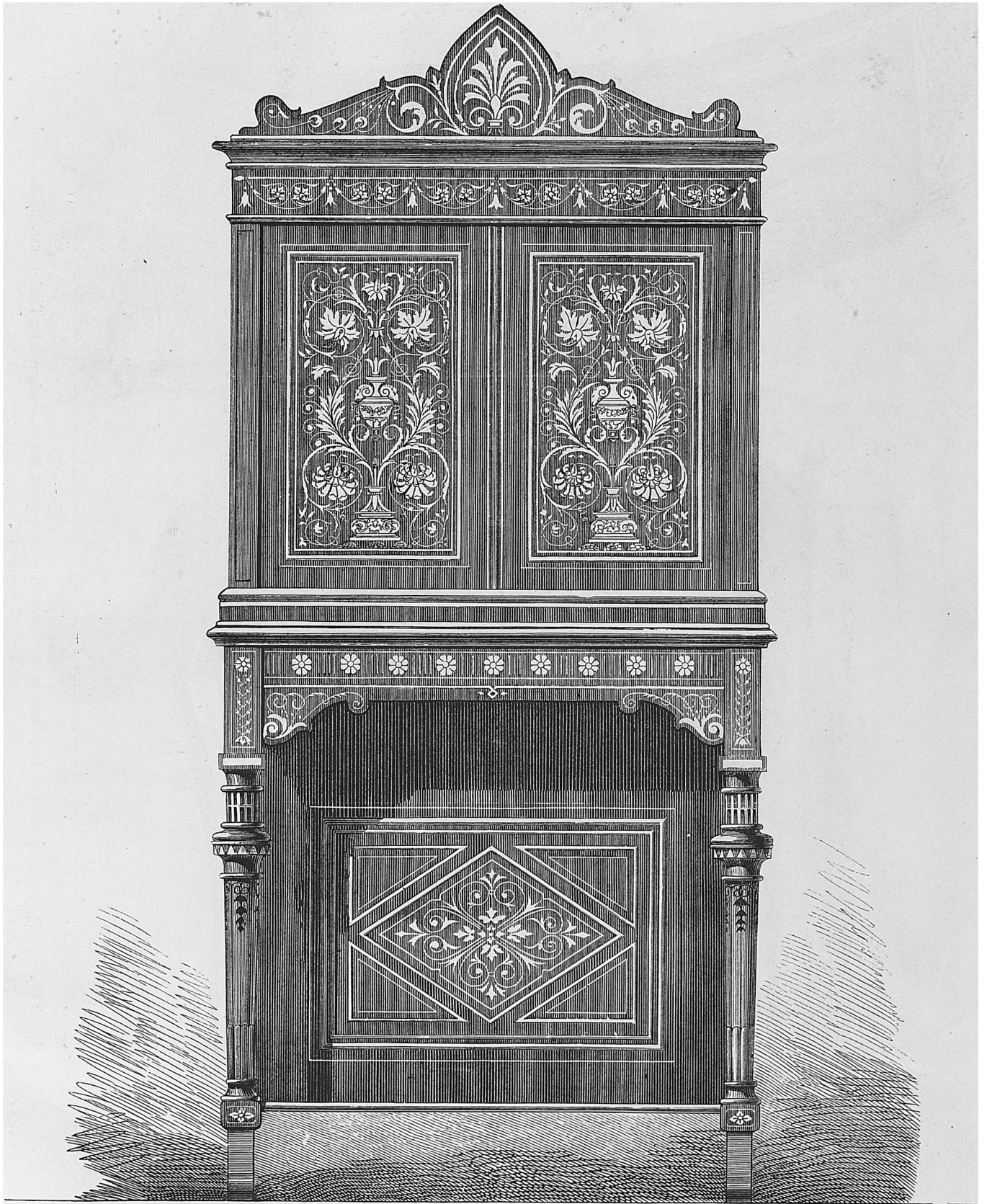
Nos. 10 and 11. Design of Drinking Fountain for a Vestibule or small Court; by Prof. A. Ortwein, Nuremberg.
White marble and bronze figure.



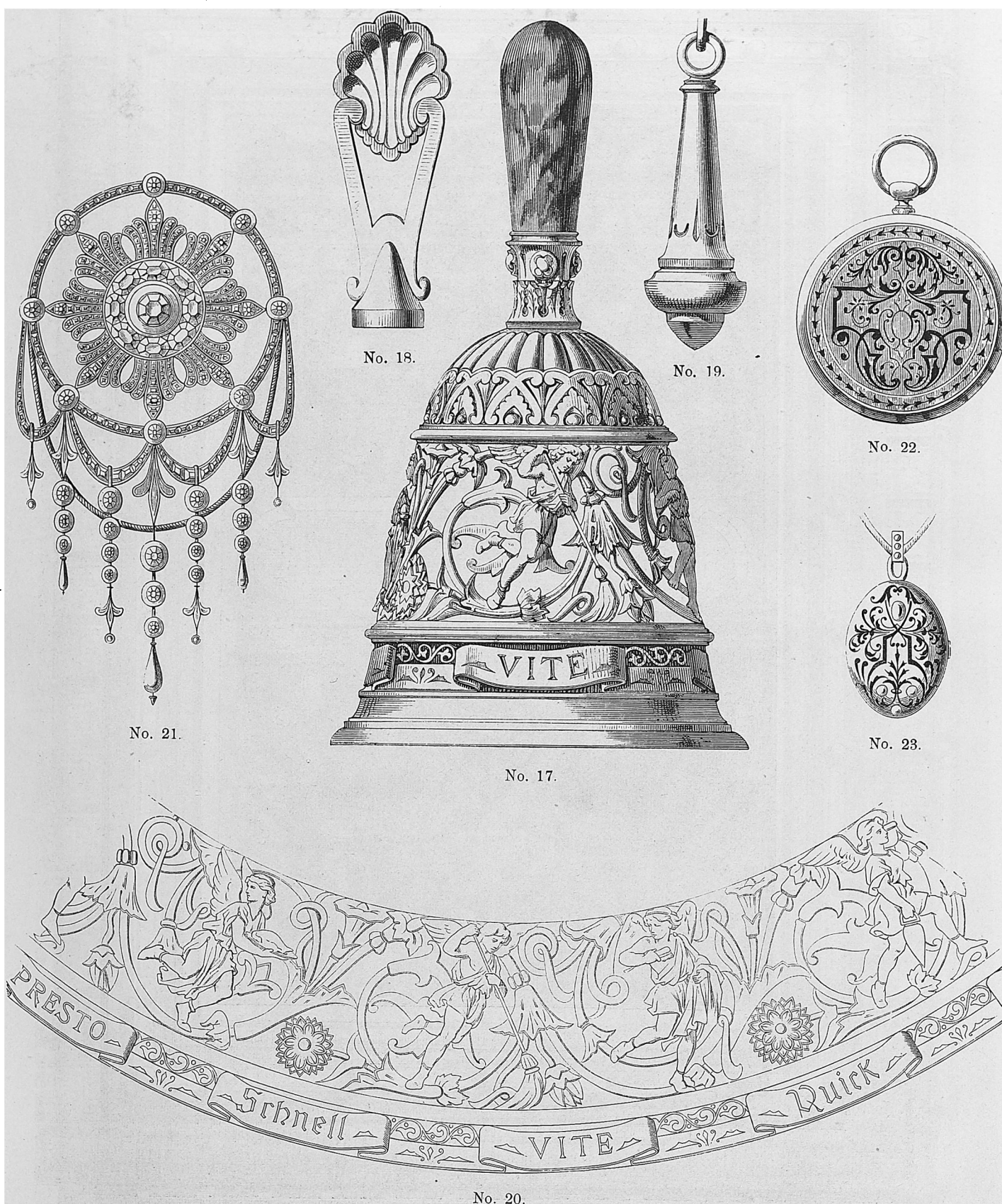
Nos. 12 and 13. Design of small Arm-Chair for the Writing-table by Mr. R. Reinhardt, Archt., Stuttgart.



Nos. 14 and 15. Richly carved Table and Arm-Chair in the Library of Brunswick Castle, designed by Prof. Const. Uhde.
Details Nos. 2—4 of Supplement.



No. 16. Cabinet in Stained Pear with Ivory Inlay. Messrs. G. Trollope & Son, Halkin Street, West-Belgrave Square, London.



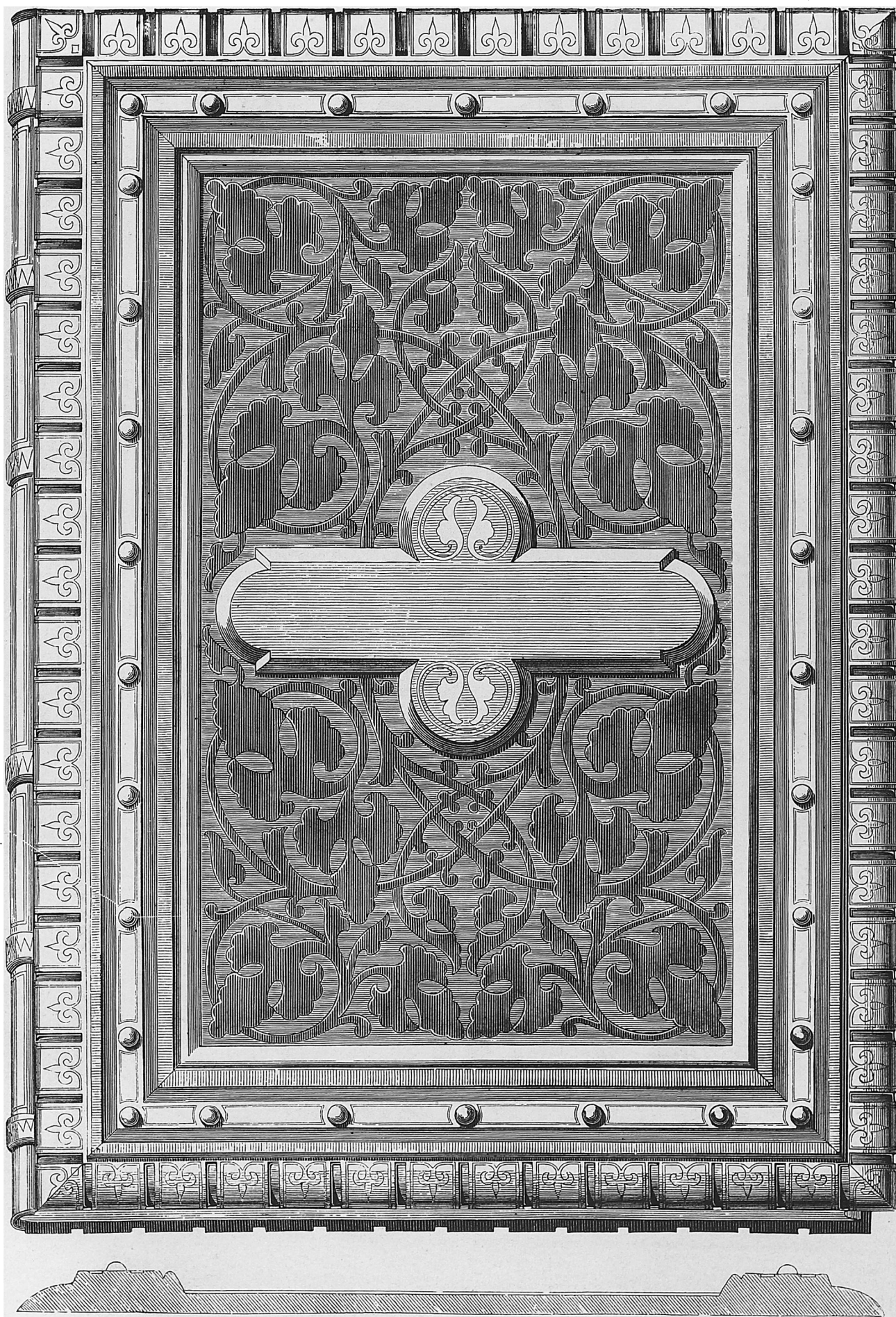
Nos. 17—20. Design of Hand Bell by M. P. Bénard, Archt., Paris.

No. 17 View of Bell, No. 18 Variation in the design of handle, No. 19 Clapper, No. 20 Ornament round Bell

No. 21. Brooch set with Diamonds and Pearls.

No. 22. Enamelled Back of Watch. Black Ornament on white ground.

No. 23. Enamelled Locket set with Pearls.



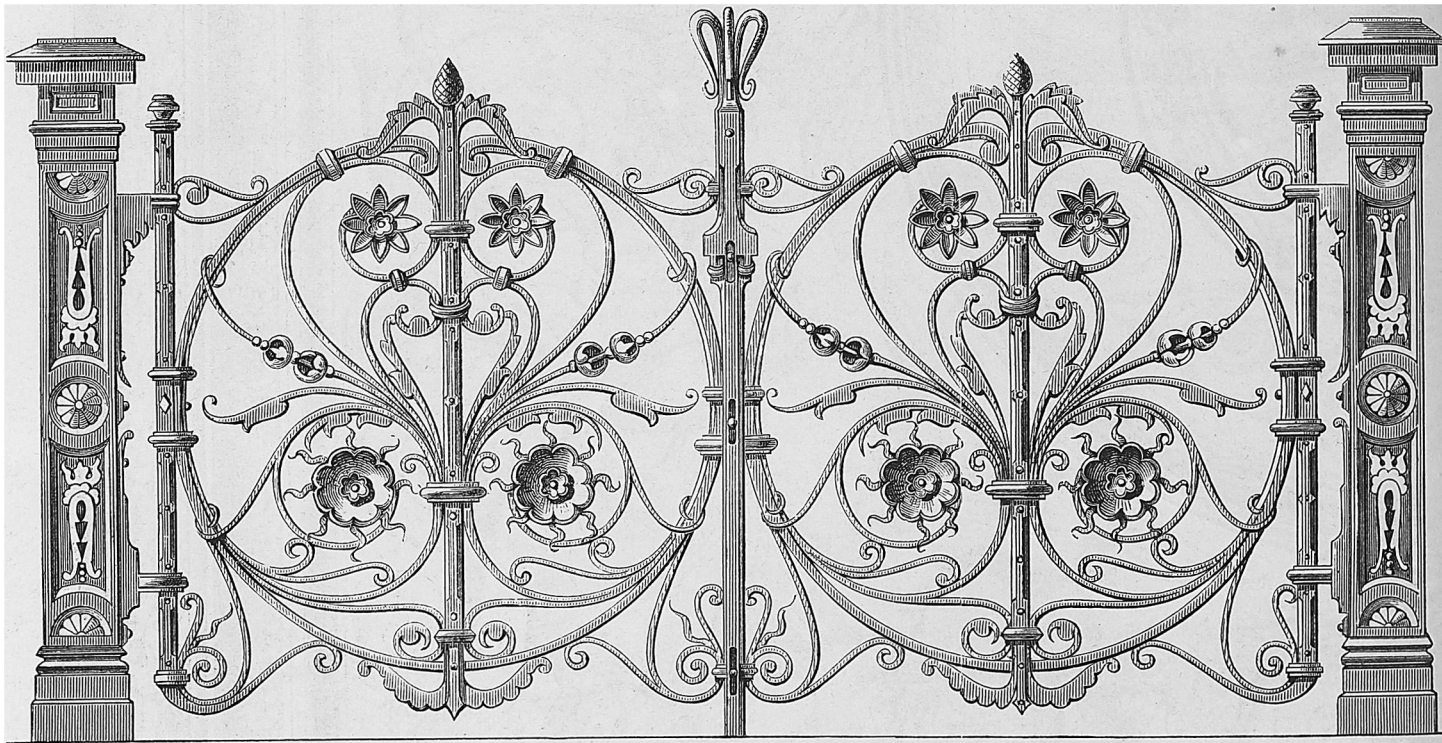
No. 24. Design of Book Cover by Mr. Aug. Töpfer, Archt., Augsburg.
 Border, name-plate and back, embossed light-brown leather relieved by fine gold lines, and set with gilt nails; centre compartment showing inlaid work of crimson velvet in dark-green shagreen-leather; gilt edging.



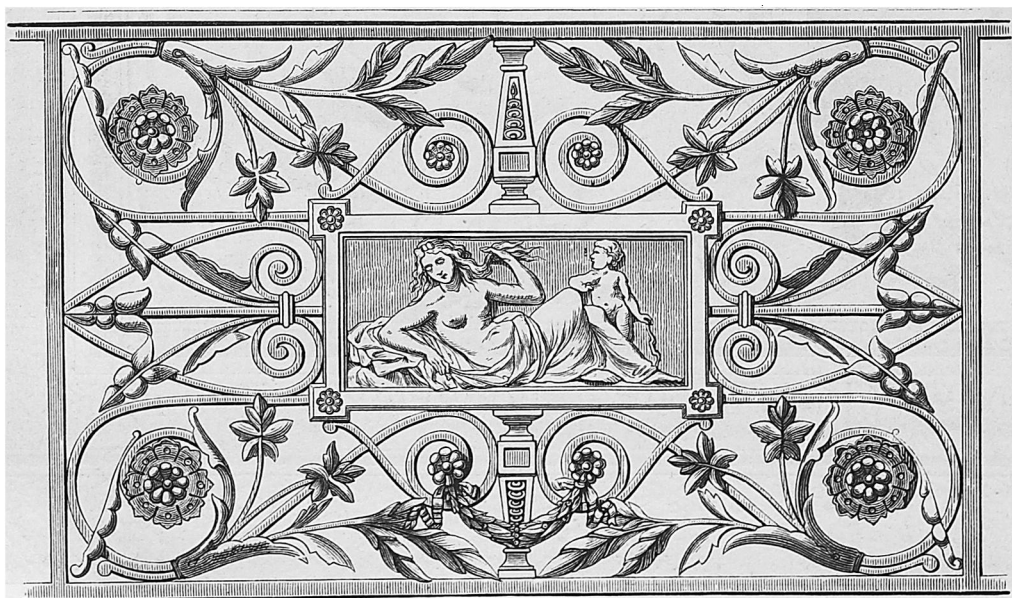
[No. 25. Central Compartment of Stucco Ceiling, designed by Prof. A. Gnauth, Stuttgart.
Details No. 1 of Supplement.



No. 26.



No. 27.

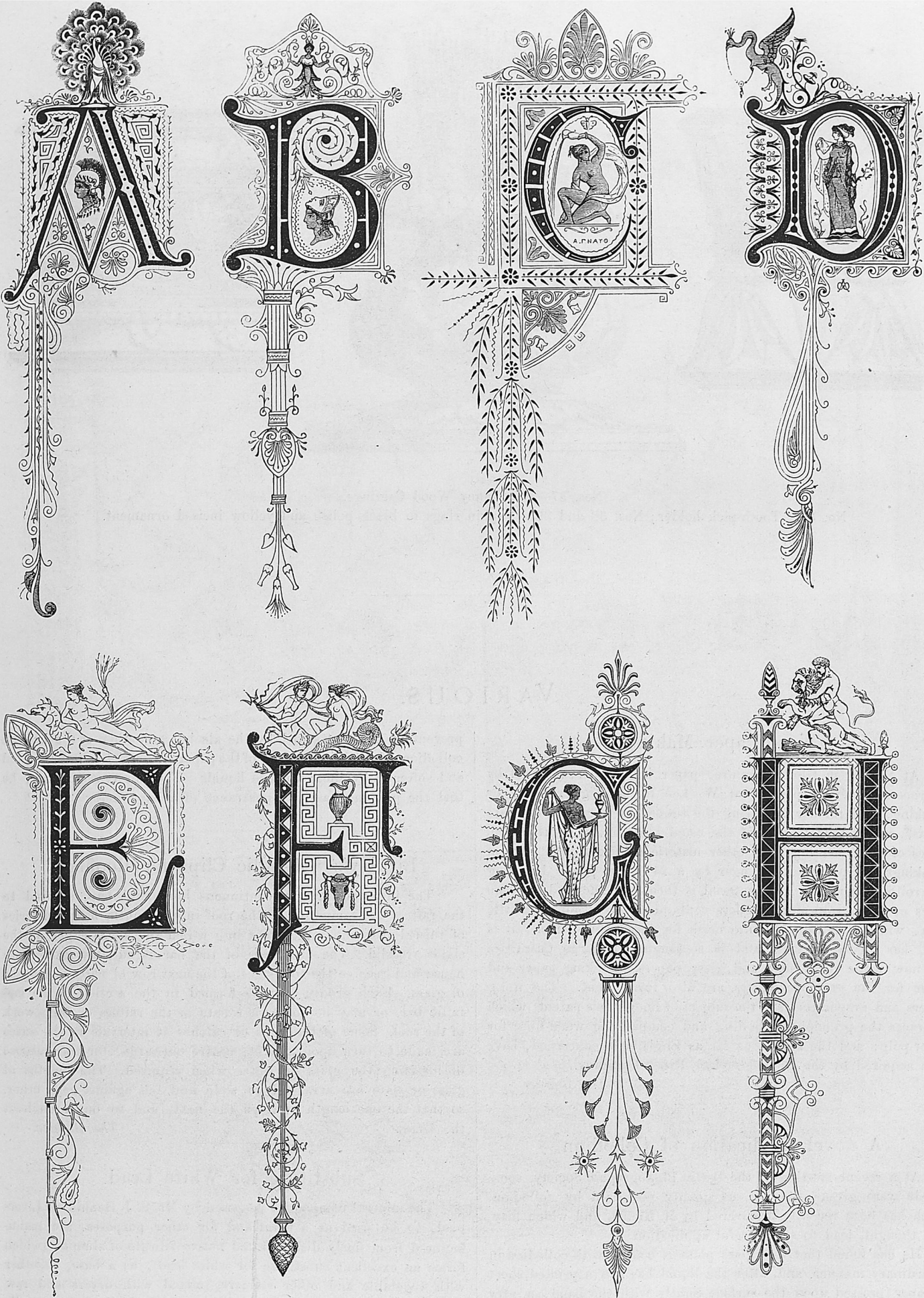


No. 28.

No. 26. Bronze Paper Weight.

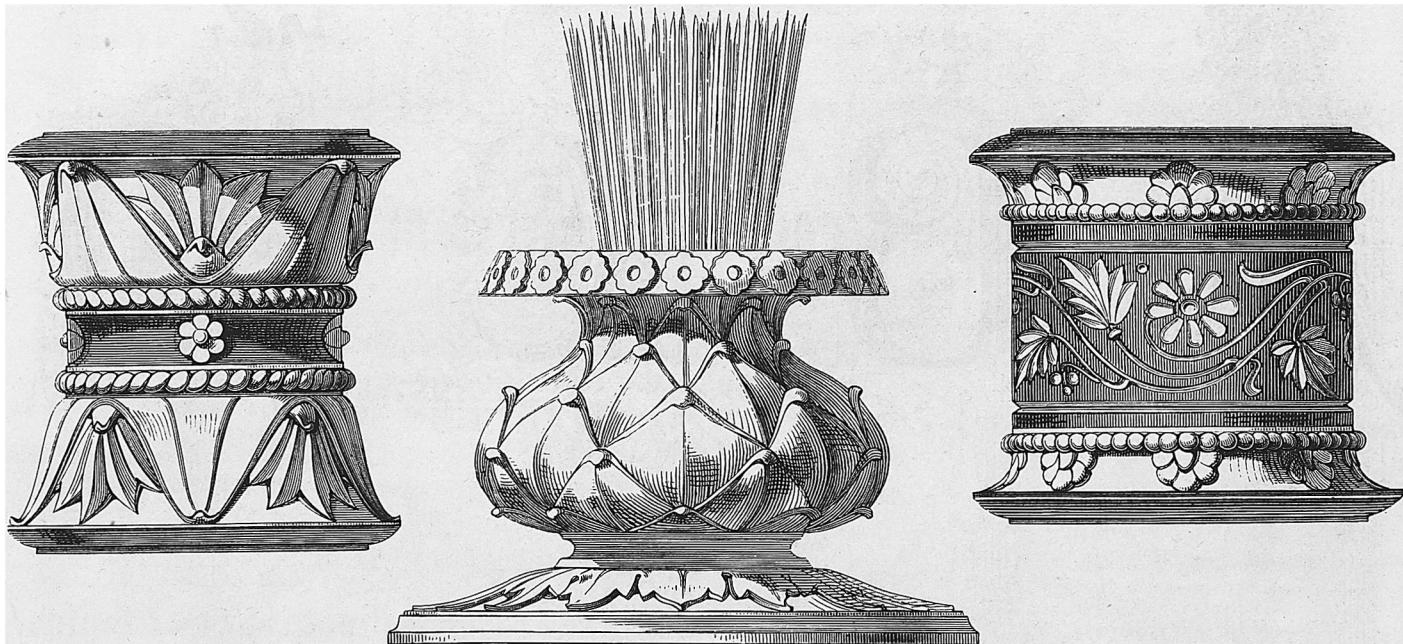
No. 27. Wrought Iron Gate of Altar Railing in St. Maurice Church, Rheims

No. 28. Panel of Balcony Railing in Cast-Iron and Bronze from Eisersdorf Castle near Glatz; manufactured by Mr. G. Trelenberg, Breslau, from the design of Mr. C. Schmidt, Archt.



Nos. 29—36. Initials, designed by Prof. A. Gnauth, Stuttgart.

Alphabet continued in following Parts of the Workshop. The Xylographic Institute of A. Closs, Stuttgart, furnishes electrotypes of these initials at moderate price.



Nos. 37—39. Fancy Wood Carvings.
No. 37. Tooth-pick holder; Nos. 38 and 39. Napkin rings in black polish and yellow incised ornament.

VARIOUS.

Wood-Paper Making.

At Sydney in Gloucestershire, paper is made from wood by a process involving patents of W. Lee for slicing, rolling, or breaking, and further preparing the timber by a caustic ley into a mash, which then undergoes the usual bleaching and other processes of paper-making from other materials. Six to ten tons of breakings are prepared per hour by a 24-horse power breaking and rolling machine. The material is then put, inclosed in wire cages or nêts, into steam boilers containing a solution of caustic soda, where it is digested into mash for the paper, which, it is said, has a good surface, and is so tough that large quantities are now made for emery and glass papers. Packing paper and paper for the envelope-makers are also turned out. The fibre-boilers and evaporators are the subject of Boughton's patent, which embraces the principle of boiling and compressing wood-fibre for paper-pulp; and the rights, as far as England is concerned, have been acquired by the Gloucestershire Paper Company.

The Builder.

A novel Application of Collodion.

At a recent meeting of the Berlin Photographic Society, some details were given of a curious quality possessed by collodion, which has been recently discovered by M. Kleffel, and which may, it is thought, lead to some useful application.

He has found that if a glass plate is coated with collodion in an ordinary manner, and, after the liquid has set, a printed sheet of paper pressed upon the surface lightly with the hand, a very exact reproduction of the printed matter will be found impressed upon the collodion after the removal of the paper, the design or type remaining perfectly visible after the complete dessiccation of the film. The greasy nature of printer's ink, in all probability,

prevents it being attacked by the alcohol and ether of the half-set collodion, while the remainder of the paper is completely impregnated and softened by these volatile liquids. For this reason it may be that the printing has the appearance of a bas-relief.

Bickley's "Metallic Clips for Roofing."

The inventor forms a continuous horizontal bar, secured to the rafters or framework of the roof in one length, having a series of turned-over clips or catches into which the lower edges of the slates are slid. The underside of the bar is suitably grooved to house and receive the top edges of the next row of slates or lengths of glass. Each groove may be formed in the section of the metallic bar, or may be cut as a rebate in the rafters or framework of the roof. Some of the clips or catches at intervals in the series are made to turn upon a rivet, centre outwards, for the purpose of inserting the glass or slates when required. The lengths of glass or slate are arranged to slide and but against each other, so that the one length overlaps the next, and so on throughout the series.

The Builder.

Substitute for White Lead.

The mineral compounds proposed by Mr. S. J. Hennis, of Liverpool, to be used as a paint and for other purposes, are manufactured from finely disintegrated native silicate of alumina (which forms an excellent substitute for white lead), as a base, together with vegetable and other stainers, mixed with dryers and raw linseed oil. When used as a cement, to be applied to damp walls and other purposes, a mixture of the native silicate of alumina is compounded with glue, barytes, and resin, or boiled oil.